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Theatre Baton Rouge

A Master's Examination Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements of the degree of

Master of Arts
in
Arts Administration

by
Caty Steward
B.A. Louisiana Tech University, 2007
December 2015

Dedication

For all of those who supported my education.

It's the journey.

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Abstract

This report details an internship with Theatre Baton Rouge, where I served as Marketing and Development Coordinator. In this paper I will provide an overview of the organization's history, programming, and outreach along with a description of my 480 hour internship. This report outlines the workings of the theatre's operations through investigation of strengths, weaknesses, opportunities and threats, and industry best practices. This analysis will lay the groundwork for recommendations to Theatre Baton Rouge that will address leveraging the strengths, as well as use opportunities to combat the issues currently hindering the company from continued growth.

Chapter One: Theatre Baton Rouge

HISTORY

Theatre Baton Rouge has a rich history with the city whose name it bears. Baton Rouge has been home to community theatres dating to at least 1916.¹ Many different groups presented amateur dramatic productions steadily until the onset of World War II. Theatre Baton Rouge formed in April 1946 when John Wray Young, who worked with Shreveport Little Theatre, visited the capitol and inspired a passionate group of community theatre denizens to found a local theatre of their own.² This theatre, which was originally named Baton Rouge Civic Theatre, would grow and flourish for the next seventy years, eventually becoming Theatre Baton Rouge. During the organization's inaugural season, and for the next several years, BRCT held performances in various landmarks throughout the city. In May 1948, the company secured a home for the next thirteen years when it purchased a revamped movie theatre at Harding Field near the current Baton Rouge airport.³

The 1951 season brought many changes to BRCT. A membership structure was proposed in 1951, along with a name change. It was determined after much discussion that the organization would be known as Baton Rouge Little Theatre (BRLT). Lee Edwards was hired as the company's first full-time artistic director, a post he would hold for the next twenty-seven years. At this time, BRLT also decided it would be a members-only organization. This was due to the small seating capacity of the Harding Field

¹ Fuselier, Francis, editor. *Baton Rouge Little Theatre Silver Anniversary*. (Baton Rouge, Louisiana. 1970.) 15

² Ibid.

³ The name Harding Field was changed to Ryan Airport in 1954 and to Baton Rouge Metropolitan Airport, Ryan Field in 1981; "Our History," *Baton Rouge Metropolitan Airport*, accessed 5 September 2015, <http://www.flybtr.com/PageDisplay.asp?p1=9018>; Fuselier, *BRLT Silver Anniversary*, 16.

playhouse and the desire to ensure that season ticket holders would always have a seat. As the organization continued to grow in membership and volunteers, the first annual Beaux Arts Ball was held in 1955. This event is still held at the end of each season to celebrate those community members who volunteer and dedicate their time to creating BRLT's productions.

BRLT held its first capital campaign in 1955 in order to construct a new playhouse more centralized within Baton Rouge. Through bond sales during the next six years, the company was able to build and move into their current home on Florida Boulevard. As Frances Fuselier described in her 1970 booklet honoring the theatre's silver anniversary, this move allowed the company to escape "the rain, dirt, airplane noises and general discomfort of the old building" and truly expand in their "modern, beautifully equipped playhouse."⁴ Because this new playhouse was large enough to house an orchestra pit, the summer of 1962 brought patrons the first summer musical, a tradition that is still wildly popular today.

Under Edwards's leadership the company grew into a staple of the Baton Rouge arts scene. After Edward's passing, Henry Avery took over as artistic director in 1982. Avery had worked with BRLT as a volunteer in his youth, before moving to New York. His time working in New York earned him the experience to run the company until he stepped down in 1998. In 2004, Keith Dixon was hired as Managing Artistic Director. Under Dixon's leadership, BRLT took another leap in 2013, again changing the organization's name from Baton Rouge Little Theatre, to Theatre Baton Rouge (TBR).

⁴ Fuselier. *BRLT Silver Anniversary*.) 25.

According to Dixon, “The name change better reflects who we are. We're not so little anymore.”⁵

In July 2014, Jenny Ballard took the reins as TBR’s Managing Artistic Director. Starting with the company’s 69th season, Ballard made strides to form new partnerships within Baton Rouge, truly making TBR theatre for the community, by the community.

MISSION

The mission of Theatre Baton Rouge “is to provide the residents of the Greater Baton Rouge Area the opportunity to participate in quality live theatre as an audience member, actor or production worker.”⁶ In keeping with their mission, TBR strives to present theatre that truly is for the community, by the community. Open auditions are held for each production, with all performers and much of the backstage crew volunteering their time. Theatre Baton Rouge also places a large focus on educational programming, with the understanding that the young actors of today will be the community members of tomorrow, and who will support the organization as it continues to grow.

MANAGEMENT STRUCTURE

Theatre Baton Rouge is 501(c)3 nonprofit organization led by a full-time staff of four, and an operating budget of \$675,000. These full-time employees include the managing artistic director, office administrator, technical director and costume shop manager. There are an additional four part-time staff members, including the education

⁵ “History.” *Theatre Baton Rouge*. 26 May, 2015. <http://www.theatrebr.org/aboutus/history.html>

⁶ “Mission.” *Theatre Baton Rouge*. 26 May 2015. <http://www.theatrebr.org/aboutus/mission.html>

director and three box office assistants, one of whom assists with TBR's social media. During my internship, I was given the title of marketing and development coordinator, under the supervision of managing artistic director, Jenny Ballard.

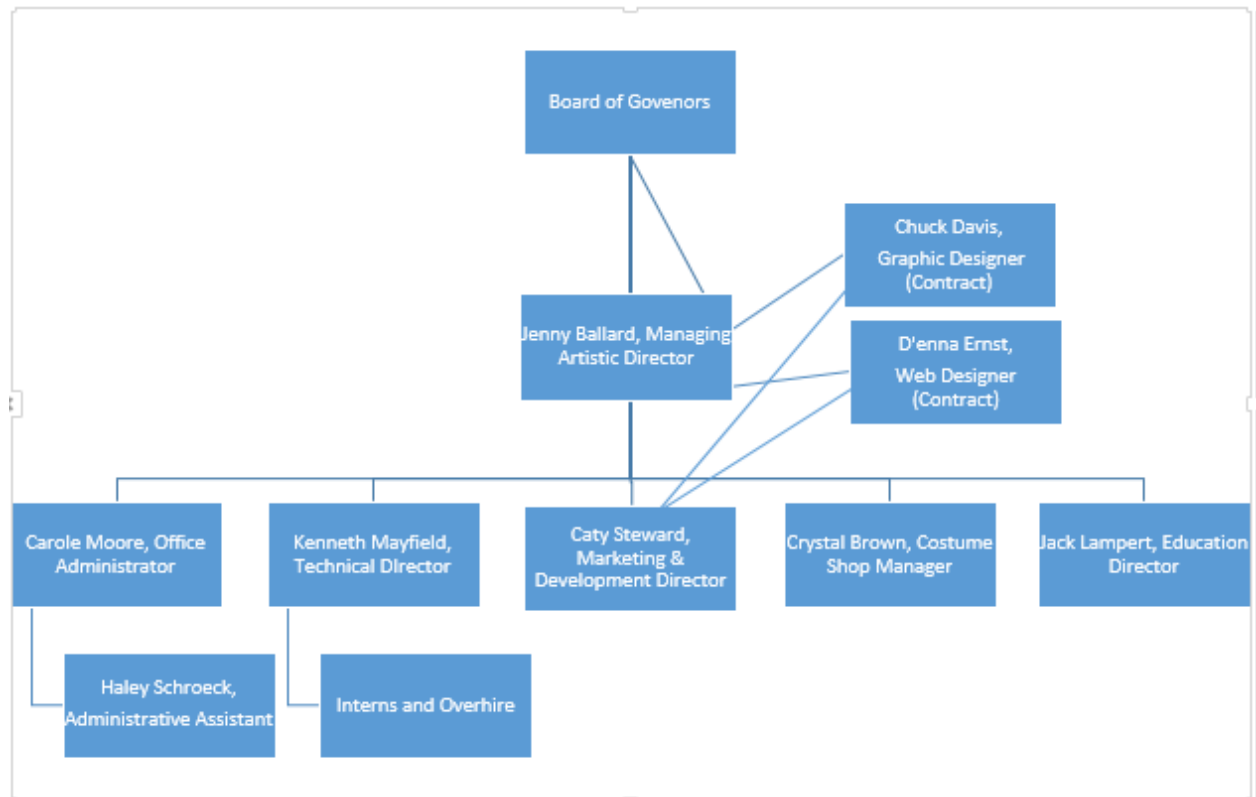


Figure 1 TBR Staff as of September 1, 2015

Theatre Baton Rouge relies heavily on its community, recruiting approximately 400 volunteers each season. These community members perform on stage, work backstage, or manage the front of house during performances. All onstage performers donate their time and talents to the eleven productions produced each season. Crew members may work backstage, in the costume shop, running the light or sound board, or organizing props. Front of house volunteers work as ushers and house managers, keeping the audience comfortable during performances. TBR staff members worked

diligently to organize and manage the 400 volunteers that participated in the 2014-2015 season. TBR's managing artistic director hires the directors and stage managers that keep the actors organized and prepared for each show. TBR's technical director works with each production's stage manager to secure backstage running crew, while the costume and properties designers each secure the crew for their respective departments. TBR's volunteer coordinator, a position that is also held by a volunteer, serves as the primary house manager and ensures that each performance has sufficient ushers.

TBR's Board of Governors currently consists of thirty community members from a variety of fields, including lawyers, a CPA and accountant, two human resources professionals, a facilities maintenance supervisor, several college professors, and lobbyists, among others.⁷ Many board members also volunteer their time both on and backstage.

Board members serve a three year term. While there is no limit to the number of terms a board member is allowed to serve, they must be voted on each term. All members of the board must be season ticket holders and make a financial donation to the Annual Fund. Board members are also challenged with securing corporate sponsorships to assist with the costs associated with each season. Board meetings are held once a month and committees may meet additionally as needed.

There are twelve committees of the TBR Board of Governors, including Executive, Finance, Strategic Planning, Fundraising, and Marketing. Additional committees include Administration, which assists the box office and writes and proofreads playbills for all productions. The Volunteer committee coordinates the front

⁷ Appendix A

of house, including the house managers and ushers, and ensures all other volunteer endeavors are working smoothly. This committee distributes cast and crew surveys after the close of all productions as a way to ensure volunteers are enjoying the time they donate to TBR. The Beaux Arts Ball committee handles all details of TBR's annual volunteer banquet, including assembling addresses of all the volunteers from the previous season, planning, set up, and the execution of the event. The Production committee serves as a mediator between the Board and Production staff for each show. The Vice President of Production will step in as needed to address any issues such as conflicts between cast members, or crew members who are unable to fulfill their assigned tasks. In addition to these committees, the Board added a new Facilities committee at the start of the 2015-2016 season. This committee is charged with ensuring the longevity of the building and has already accomplished several much needed updates to the theatre, such as the renovation of TBR's green room, new thermostats throughout the theatre, and replacing the air conditioner in the costume shop.⁸

PROGRAMING and ACTIVITIES

In keeping with the vision of Theatre Baton Rouge to produce theatre for the community, by the community, there are several roles that any member of the community could take part in: actors, backstage crew, props crew or usher. The main stage season, referred to as the Capital Series, currently consists of six productions. As a

⁸ Sigur, Matthew. "Theatre Baton Rouge completes renovation on its green room." *225 Magazine*. 29 August 2015. <http://www.225batonrouge.com/entertainment/theatre-baton-rouge-completes-renovation-green-room>

compliment to the Capital Series, TBR offers the City Series. This three show series consists of more dramatic, cutting edge work, in opposition to the more family-friendly Capital Series. The company also offers a holiday special, Charles Dickens' beloved *A Christmas Carol*, each year.

Under the new leadership of Managing Artistic Director Jenny Ballard, TBR is working to form new partnerships with other organizations throughout the community. For example, TBR recently partnered with LSU's College of Music and Dramatic Arts to present Terrance McNally's *Master Class*, which received local praise and national coverage.⁹ Patrons of LSU's School of Music were introduced to TBR, including many students who were unaware of the community theatre. The 70th season opener, *Next to Normal*, partnered with Our Lady of The Lake hospital's Mental Health department. This partnership engaged mental health professionals for post-show discussions. The upcoming 2016 summer musical, Disney's *The Little Mermaid*, will partner with the Coalition to Restore Coastal Louisiana. Working with outside organizations is beneficial on many levels. First, TBR is incorporating their goals to enhance the community. By joining forces with the hospital, TBR allows patrons to gain insights on mental health that they may not otherwise have access to. Second, both organizations will increase their reach, by engaging previously untapped audiences.

Theatre Baton Rouge has developed an audience survey to track the quality of these partnerships. This was first used during the 2014-15 season's production of *Master Class*. TBR was able to increase the number of subscribers to their e-mail blast,

⁹ Bennett, Tara. "TBR's *Master Class* Teaches Audiences a Thing or Two About Maria Callas." *Broadway World*. 24 May 2015. <http://www.broadwayworld.com/bwwopera/article/BWW-Reviews-Theatre-Baton-Rouges-MASTER-CLASS-Teaches-Audiences-a-Thing-or-Two-About-Maria-Callas-20150522>

which has the possibility to increase future ticket sales. As part of my internship, I updated this survey, which will continue to be used throughout the 2015-2016 season as a tool to gauge the success of TBR's marketing plan.¹⁰

Theatre Baton Rouge is also well known for its award-winning education program, led by Jack Lampert. Lampert joined the TBR staff in 2010, taking over as Education Director. In this time he has achieved extensive growth for TBR's education programming, doubling its earned revenue. For the 2015-16 season, the education program is budgeted to bring in \$63,000 revenue. The organization was voted "Best Children's Theatre" by Baton Rouge Parent's Magazine in 2013¹¹ and 2014¹². There are currently multi-week course offerings three times a year for community members aged 5 to 105. Courses include acting, dance, voice, film, and audition techniques. There are five multi-week camps taught each summer for children to adults. Each class generally serves between 10-30 members.

In addition to classes and camps, TBR launched the Young Actors Program (YAP) in 2010. The purpose of the YAP is to "teach, create and nurture the artistic development of young people ages 7-18 through performance opportunities of the highest quality."¹³ The program is designed as a multi-week class, with rehearsals that culminate in several nights of performances. Financially, the YAP has been a defining factor in the growth of Theatre Baton Rouge's education program. In 2010 the earned revenue from "acting classes and workshops" was \$38, 217.¹⁴ The projected education

¹⁰ Appendix B

¹¹ Ripley, R.T. "2013 Family Favorites." *Baton Rouge Parent's Magazine*. September 2013. 59.

¹² Ripley, R.T. "2014 Family Favorites." *Baton Rouge Parent's Magazine*. September 2014. 52.

¹³ "Young Actors Program." *Theatre Baton Rouge*. 22 May 2015.

<http://www.theatrebr.org/education/youngactorsprogram.html>

¹⁴ "Baton Rouge Little Theatre." *GuideStar*. 17 June, 2015.

<http://www.guidestar.org/organizations/72-0471363/baton-rouge-little-theater.aspx>

budget for the 2015-2016 season is \$62,000.¹⁵ I've worked with the YAP since its inaugural season, and I have been able to gauge an increase in area youth who want to participate. Two summer camps and a second YAP production were added to accommodate the demand in 2014, allowing for additional income. Plans for continued growth include the addition of a second performance each season along with in-school performances.

AUDIENCE DEVELOPMENT

Theatre Baton Rouge is constantly working to develop a more robust audience base. As with many community theatres, season ticket holders are aging and no longer renewing subscriptions. Community partnerships and TBR's education program both assist the depletion of season ticket sales by bringing new patrons through the doors. Once in the building, staff and board members have the opportunity to turn these single ticket sales into season subscribers.

Both the staff at TBR and board members are working to continue to find ways to introduce members of the community to the organization, often by attending events for other organizations. Recently, TBR was able to set up an information table at an event hosted by Parent's Magazine, introducing the theatre to over 600 families in the Greater Baton Rouge area. The LSU Alumni Association hosted an event in September 2015 for university freshman. One of TBR's board members is employed by the Alumni Association and secured a place for TBR to introduce the theatre to over 200 university freshmen and alumni. This event gained new contacts for the TBR e-blast, many of

¹⁵ Appendix c

whom were new to Baton Rouge. By participating in events outside of the theatre community, TBR is able to reach new potential audience members.

FUNDING

Theatre Baton Rouge has an annual budget of \$648,160. Season subscriptions and single ticket sales represent 53% of TBR's budgeted income. Other earned income comes from the education program (\$52,000). Unearned income is \$195,420, which represents 30% of TBR's budgeted income. Unearned income breaks down into the annual fund (\$60,000), grants (\$32,000), benefit performances (\$37,000), and corporate sponsorships (\$66,000). The remaining 8% of income comes in the form of concession sales, playbill ads, and rental revenues.¹⁶ While interning as the Development Coordinator, I was charged with increasing earned income, in the form of playbill ad sales, grant writing, other fundraising events, as well as assisting with TBR's 2015-2016 Annual Fund. Two expenditures make up over half of TBR's expense budget: production expenses (21%) and salaries (33%). The remaining expenditures are building maintenance, advertising, the education program, administrative costs, and other miscellaneous expenditures, such as paying down the organization debt and lines of credit.

¹⁶ Appendix C

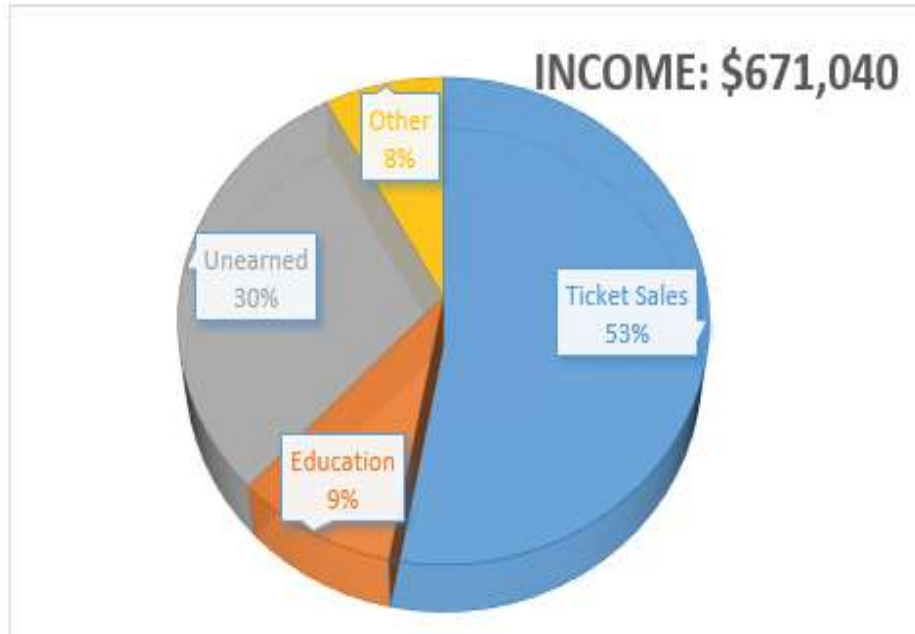


Figure 2 TBR 2015-16 Projected Income

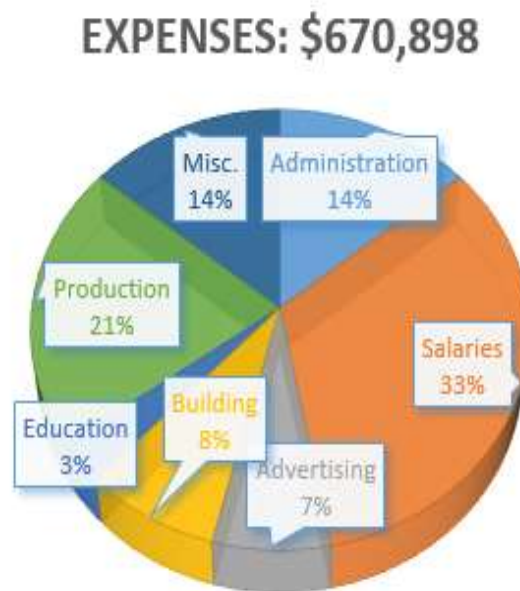


Figure 3 TBR 2015-16 Projected Expenses

Chapter Two: The Internship

The official dates of my internship with Theatre Baton Rouge were May 15 through August 31, 2015. I worked with Jenny Ballard, TBR's managing artistic director, to establish tasks and goals that would most benefit the organization and my educational goals. The projects assigned to me were grant research and writing, marketing and media relations. I sat in on weekly staff meetings as well as the Board of Governors' annual strategic planning meeting.

Theatre Baton Rouge's 2015-16 annual budget planned for \$32,000 in grant funding.¹⁷ Before starting this internship, I had no real grant research/writing experience outside of coursework completed as an Arts Administration student at the University of New Orleans. Growing and developing my grant-writing skills became my primary learning objective during my time at Theatre Baton Rouge. In my first week, I developed the narrative for a \$10,000 Decentralized Arts Funding Project Assistant Grant request from the Baton Rouge Arts Council, intended to assist with the production costs of the 2016 summer musical. After this initial experience with grant writing, my duties expanded to include additional funding responsibilities. Specifically, I was charged with securing a grant to assist with operational costs.

For the duration of my internship, Theatre Baton Rouge purchased a GrantWatch subscription. Through my research of available funding in Louisiana, I was able to locate a grant through the Irene B. Pennington Family Foundation of Baton Rouge. The Foundation funds many Arts and Humanities initiatives, including Baton Rouge Ballet

¹⁷ Appendix C

Theatre, an organization of similar scope to TBR. Additional research showed that the Foundation would fund operational expenses for selected non-profits. After presenting this opportunity to TBR's Managing Artistic Director, she decided I would write a request for \$30,000 to assist TBR with turning my internship into a full-time staff position. The grant was submitted in August 2015 and funding decisions will be determined by December 2015. TBR's Board of Governors made the decision on August 15, 2015, to retain my services, part-time, through January 31, 2016, at which point they intend to re-evaluate the budget.

Theatre Baton Rouge does not have a set marketing plan in place, due in part to a lack of marketing department. In recent years, the Managing Artistic Director took responsibility for creating press releases and other media relationships. These tasks became my responsibility, along with cultivating an updated list of media contacts and forming solid working relationships with them, developing a marketing timeline to include important press dates, social media updates, and print deadlines. Additionally, I was asked to develop supplementary marketing strategies outside of traditional media outreach.

For the 2015 summer musical, *The Music Man*, TBR formed a partnership with the East Baton Rouge Parish Library (EBRPL) system to publicize the production. While this partnership was initiated before my internship began, I was responsible for facilitating the project through the end of the show's run. Theatre Baton Rouge had cast members visit local library branches to take photos with their favorite books, dubbed "shelfies". Shelfies were then posted on both TBR and EBRPL social media, expanding TBR's social media range.

I was also asked to secure new playbill advertisements for the 2015-2016 season. Theatre Baton Rouge's 2015-2016 annual budget projected an income of \$1,500 from playbill advertisements. I was expected to double this revenue. In addition to updating the pricing and deadline information, I set up meetings with local businesses, many of which were cold calls. My initial strategy was to make contact with business owners who I have previously worked with, then branch out to companies that offer services that may be of interest to TBR patrons. Playbill ads have a two-fold effect: revenue and possible new partnerships that might cultivate into larger sponsorships. Playbills reach over 3,000 patrons during the run of each show, demonstrating advertising value. By the end of my internship, I hosted several successful meetings, with more than half resulting in new ad space being sold.

I was also charged with managing the company's social media. Theatre Baton Rouge has a Facebook, Instagram and Twitter, though none were being utilized to their greatest potential. During my internship, I worked with Haley Shroeck, TBR's Administrative Assistant, to strengthen the company's social media presence. Together, we outlined a calendar of specific posts through the end of August 2015.¹⁸ We engaged fans and increased followers on all three platforms, as well as increased likes, retweets and reposts.

¹⁸ Appendix D



Figure 4 TBR Social Media Growth, May - August 2015

As with any internship, there was a level of basic administrative work required. I was trained on the ticketing system, Enta Ticketing Solutions. Enta is a multi-faceted system that allows TBR to manage their box office from any point of sale, and doubles as donor management software¹⁹. The final week of June was “all hands on deck” as TBR processed the season subscriptions for the 2015-16 season. Available volunteers stuffed and addressed envelopes, ensuring all subscribers received their tickets before the August 7, 2015 opening of *Next to Normal*.

¹⁹ “Welcome to Enta USA.” *Enta Ticketing Solutions*. 12 June 2015.
<http://www.entausa.com/WebPages/Home/Index.aspx>

Chapter Three: Strengths, Weaknesses, Opportunities, Threats

Using a SWOT analysis is the key for every organization to measure where they have the most potential to grow and to determine potential risks and rewards. This SWOT will take an analytical approach to the Theatre Baton Rouge operations, based on research, my experience working with TBR, and what I learned during my arts administration course work.

STRENGTHS <ul style="list-style-type: none">• Reputation in the community• Loyal volunteer base• Strong leadership• Popular education & internship programs	WEAKNESSES <ul style="list-style-type: none">• Aging audience• Undesirable location & lack of space• Staff limitations• Board accountability
OPPORTUNITIES <ul style="list-style-type: none">• Grant writing• Capital campaign• Social media• Marketing• Fundraising	THREATS <ul style="list-style-type: none">• Lack of diversified funding• Competition• Limited on-stage talent

STRENGTHS

Reputation in the Community.

Theatre Baton Rouge is one of the oldest community theatres in the nation, and has a reputation in the city for producing quality work on a regular basis²⁰. Since it was

²⁰ "Mission." *Theatre Baton Rouge*. 26 May 2015.
<http://www.theatrebr.org/aboutus/mission.html>

founded in 1946, TBR has consistently grown both artistically and literally. The company's name change in 2013 from Baton Rouge Little Theatre was an indication of this growth. TBR is also known for having a robust education program, with many members of the Young Actors Program develop along with the theatre and make their way to main stage productions.

TBR continues to cultivate its place in Baton Rouge. In the last five years, the company has added three productions to each season, launched the Young Actors Program, won several awards for excellence in community theatre, and formed multiple partnerships with other local organizations. All of these enhance TBR's mission of creating quality theatre for the community, by the community. As the organization continues to grow, it will solidify its standing and reputation within Baton Rouge as the top choice for community theatre.

Theatre Baton Rouge's reputation within the community allows for a constant flow of patrons and volunteers. With proper nurturing, both will can expand the longevity of the organization. Volunteers will often support friends and buy tickets for shows they may not be working on. In the same vein, patrons have seen the magic on stage and decided to audition or work backstage. Both will spread the word about Theatre Baton Rouge to friends and family, creating a reputation in Baton Rouge as a worthwhile experience.

Loyal Volunteer Base

Theatre Baton Rouge could not produce the caliber or quality of work it does without the use of volunteers. These volunteers act on stage, work backstage, and manage the front of house needs. During the 2014-2015 season, 400 volunteers were

engaged, many working on several productions throughout the season.²¹ Volunteers are organized by TBR's volunteer coordinator, Beth Strange, the Volunteer Committee of the Board, and TBR's technical director. Some of these volunteers are also part of TBR's Young Actors Program Supporting Cast, an auxiliary booster group made up of parents who work to raise funds designated for the Young Actors Program.

Many volunteers work on multiple productions each season, and there is a large group that has been a part of the TBR family for decades. During my time as a volunteer, I had the honor of working with Ellen Moore, Jennifer Johnson and Mary Pittman. Ms. Moore has been volunteering at TBR, both on and off stage, since it was Baton Rouge Civic Theatre, and was elected to the theatre's Hall of Fame in 2001. Johnson and Pittman have both been volunteering with TBR since the 1970's and can still be seen on stage today. There are also several families that volunteer together: the Prochaskas came to TBR five years ago when their son Thomas was cast as Tiny Tim in the 2010 production of *A Christmas Carol*. Since then, Thomas and both of his sisters have joined the Young Actors Program, while mom and dad can often be seen assisting backstage.

As a community theatre, TBR relies on these volunteers, not only on and backstage, but also in the front of house. TBR's loyal volunteers are the reason the organization is able to thrive, as they are ultimately the reason for the productions. Without the 400 community members giving their time and talent each season, there would be no productions.

Strong Leadership

One of Theatre Baton Rouge's greatest strengths is the leadership. In 2014, TBR's Managing Artistic Director, Keith Dixon, stepped down after ten years. Jenny Ballard was hired in June 2014 and has since worked to make a smooth transition for the company. Now in her second season as Managing Artistic Director, Ballard continuously finds opportunities to reach a broader audience, create new partnerships, increase funding, and nurture the education program. It is under her lead that TBR has begun working with other community organizations, such as the Coalition to Restore Coastal Louisiana and Our Lady of the Lake Hospital's Mental Health Unit. Most recently, Ballard approved a "Christmas in July" sale for TBR's annual holiday event, *A Christmas Carol*. This one day event offered discounted tickets, bringing in cash during the company's slowest month. Ballard is also a passionate supporter of TBR's education program, realizing the potential for today's youth to become tomorrow's patrons.

Popular Education & Internship Programs

TBR's camps and classes give children of all ages the opportunity to experience theatre. One of these is the Young Actors program's immersion into Shakespeare or musical theatre. Over several weeks, young actors commit to the entire production process. Open auditions are held for each production, with no guarantees that previous YAP participants will be cast. Those who are cast must attend all rehearsals and assist with marketing through their social media. Allowing children opportunities to work in a group, memorize lines, and perform for an audience helps to increase literacy and

encourage creativity. In addition, regular involvement in theatre improves academic performance.²²

Another popular education program is TBR's high school internships, which allow local students an opportunity to develop real skills in a working theatrical environment. Interns work twice a week assisting the staff with lighting and scenic builds. These interns are trained to work backstage as crew members, and the program will be expanding in the 2015-16 season to include training in stage management and directing.

In addition to being educational for the participants, these camps, classes, and internships help promote the theatre's growth. Many camp participants have become members of the Young Actors Program (YAP). As the young actors grow out of the YAP, many choose to audition or work on the crew for Main Stage productions. Parents of YAP members have become season ticket holders, audition for productions and even board members. The interns are taught to be self-sufficient theatre technicians, going into college with a skill set many peers will not have. Several of the 2015-16 interns left Baton Rouge to begin their college education with plans to return to TBR and work backstage during breaks. The education and internship programs at Theatre Baton Rouge are a way to expand the volunteer base and bring in new subscribers.

²²Wood, Danielle. "Why Children's Theater Matters." *Education.com*. 1 June 2014. Accessed 5 August 2015. http://www.education.com/magazine/article/Why_Childrens_Theater_Matters/

WEAKNESSES

Aging Audience

Due in part to Theatre Baton Rouge's longstanding history, many of the company's season ticket holders are senior citizens. A Boston Globe article detailed the breakdown of age groups represented at arts events, determining that baby boomers and those born during the World War II era are vastly overrepresented while 20-and 30-somethings are underrepresented.²³ This holds true for the audience at Theatre Baton Rouge. One of the most difficult tasks is finding the balance in play selection that will keep the traditional audience happy, yet still draw on the edgier needs of millennials. During the 2014-2015 season, the two best-selling musicals were Meredith Wilson's *The Music Man* and Duncan Sheik's *Spring Awakening*. These vastly different musicals were able to tap into both the traditional, family friendly audience, as well as the younger student-based audience.

The aging audience also has an impact on the selection of each season's productions. In committee meetings discussing the 2016-2017 season, the potential audience must be a consideration. Newer and potentially risqué works are sidelined in favor of classic pieces, as to not offend TBR's older audience. Season subscriptions dropped after TBR's production of *RENT* in 2010.

In order to grow with the community, TBR must continue to find the balance between these two generations. Arts organizations rely on subscriptions as a predictable source of income early in their year. A 2009 study by Theatre Communications Group

²³ Aucoin, Dan. "Phantom of the Theater." *The Boston Globe*. 17 June 2015. 24 August 2015. http://www.boston.com/ae/theater_arts/articles/2012/06/17/theater_audiences_are_getting_older/

showed a 14% drop in subscriptions nationwide.²⁴ Millennials in general will not commit a large sum of money an entire year in advance. TBR's aging audience means a drop in subscriptions, unless the organization can find a way to target this younger generation and cultivate these single ticket buyers into season ticket holders.

Undesirable Location & Lack of Space

When Theatre Baton Rouge chose the location to build their playhouse in 1951, the lot on Florida Blvd. in central Baton Rouge was an ideal location. Sixty-four years later, Baton Rouge has grown and changed. The location is no longer considered part of the city center, with low income neighborhoods surrounding the building. Those new to TBR often have trouble locating the theatre, as the playhouse is housed within a larger complex. TBR's competition has more centrally located playhouses: Swine Palace is located at the heart of Louisiana State University's campus, and the Manship is in the newly renovated downtown district. The more desirable locations of other theatre options may have an adverse effect on ticket sales.

Along with issues surrounding the location of TBR, there are internal space issues as well. As the organization continues to increase their programming - eleven productions each season, classes, and rentals - finding space to house all of these activities becomes difficult. TBR owns their building, which houses the main stage, five dressing rooms, newly renovated green room, a lobby, social room, box office, and staff offices. TBR rents the three room Studio space, home to both the Young Actors

²⁴ Harlow, Bob. "Building Deeper Relationships." *The Wallace Foundation*. 2011. Accessed 25 August 2015. <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Deeper-Relationships.pdf>

Program and the City Series, from the adjoining office complex for \$1 each year.

However, the facilities force Theatre Baton Rouge to struggle to find space for all their activities. There are often two productions rehearsing while one is on stage. During the fall and spring, the educational classes conflict with rehearsals. The staff at TBR must be creative in scheduling, and they work alongside other organizations in the city to share rehearsal spaces. For example, the Manship theatre, LSU's School of Music, and the Baton Rouge Arts Council, have all allowed TBR to use their rehearsal spaces for little or no cost, but this system of borrowing space is a bad system for future theatre growth.

Staff Limitations

Currently, all operations at Theatre Baton Rouge are taken care of by a full-time staff of four, three additional part-time staff members, and two box office associates who work only during the run of a show. The four full-time office employees often work long hours and wear many hats. In an organization that strives for greatness, there are often more tasks than the staff is able to accomplish. As managing artistic director, Jenny Ballard is only partially available for the day to day operations of the company, as she is also responsible for overseeing all production aspects, and directing five shows each season. TBR's Office Administrator serves as the office manager, bookkeeper, and box office manager. There is only one other person available to assist with answering phones, which ring constantly. Patrons must often wait on hold to purchase tickets, sign up for auditions, or ask any questions.

There is also a great need for additional staff on the production side of the organization. TBR's technical director is also the company's resident scenic designer.

For the 2015-2016 season, Kenneth Mayfield and Crystal Brown are the only members of the theatre's technical staff. Brown designs or oversees the design and build of all production costumes, while Mayfield is solely responsible for designing and building each set, recruiting all crew, hiring lighting and sound designers, placing all orders, and coordinating all rentals during the eleven show season. The technical interns report for work twice a week for a total of six hours. Though these interns are incredibly valuable, they are no replacement for additional technical staff. The lack of specialized assistance limits the quality of work TBR puts on stage and creates a high stress environment.

Board Accountability

Prior to the 2015-2016 season, board members were no longer supporting the organization: they had stopped attending shows, there were no new contacts or donors suggested, and there were no new ideas for ways the company could grow. The 2015-16 season brought in new board members with fresh thoughts, ideas and a renewed passion to grow TBR. Even with a new board and new leadership, there has been a struggle to keep board members on task to assist in filling TBR's mission of creating quality theatre for the community, by the community.

As of August 2015, there are 30 members of Theatre Baton Rouge's Board of Governors. Most board members are diligent stewards of the organization, attend shows, volunteer when needed, and make introductions that lead to the cultivation of new donors. Yet there are several board members who do not work to enhance the organization.

In addition, many board members lack follow through. During the 2014-2015 season, several new funding ventures were suggested but none were given the proper

diligence to bring them into fruition. There was a lack of communication between board members, staff, and volunteers on multiple occasions. The most notable example is the Young Actors Program Supporting Cast. This group consists of volunteer parents who are often asked to sell merchandise during large productions. The board members responsible for lining up these volunteers will wait until the week of the production to request assistance, causing a scramble to find sufficient coverage for the merchandise sales.

Even though all board members are required to become Capital Series subscribers, few attend other events to support the organization, including the City Series and Young Actors productions. For example, at a fundraiser held in June 2015, which was sponsored by a local restaurant, only 6 of the 30 board members were in attendance. According to TBR's managing artistic director, it is a struggle to get board members to maintain a visible presence at productions.

This apathy and stagnation within the board has been noticed by its members and the theatre's managing director, who are working to improve the Board's performance. At the 2015 Strategic Planning meeting, current board President Lance Parker outlined the requirements of the board thusly:

- This is a working board. If you aren't doing hands on work, then fundraising, getting media connections, gaining support from community leaders, etc. should be your deliverables.
- Each member should be actively involved/attending at least one committee.

- Understand the pieces required to do what we do. Work backstage! Get involved.²⁵

Although Theatre Baton Rouge is working to achieve a higher standard of board accountability, it is currently a major weakness of the organization. As a non-profit, TBR needs a strong board to ensure success, or risk the sustainability of the organization. This board needs to assist with fundraising, bring in potential donors, and even volunteer backstage. Without having these fundamental needs filled, the organization cannot increase unearned revenue, build new partnerships, or create a stronger presence in the community. It will be overtaken by one of the other theatres in Baton Rouge.

OPPORTUNITIES

Marketing

Theatre Baton Rouge has an opportunity to increase awareness about the organization and create greater single ticket sales by developing a full marketing plan. In recent years, the task of marketing fell to Theatre Baton Rouge's managing artistic director, Jenny Ballard. Due to the immense task load already facing the leadership of the theatre, marketing became a bare bones department. As of May 2015, marketing has been my responsibility. I was able to take TBR's list of media contacts, and began to cultivate those relationships. For each production, I was able to set up multiple radio, print, and television interviews, as well as secure billboards located throughout Baton Rouge.²⁶

²⁵ Strategic Planning Meeting. August 15, 2015

²⁶ Appendix E

Additionally, continuing to work with local media outlets will reach a wider audience, creating more interest in productions and assist with single ticket sales. During my internship, I was able to line up a multi-segment interview with one of Baton Rouge's morning shows, 2une-In. The segment, called "Breakfast with 2ne-In," featured members of TBR staff and many volunteers. During the broadcast, we were able to promote the upcoming 70th season, the education program, and the first two shows of the season, *Next to Normal* and *Spamalot*. This relationship with 2une-In has already guaranteed TBR a spot during a December broadcast to promote the theatre's holiday special, *A Christmas Carol*.

Theatre Baton Rouge is moving in the right direction with recent marketing, but there is still an opportunity to develop a more detailed plan for the entire season. Once this plan is set into place, TBR will have the recourses to successfully promote each production. With print advertising falling outside of the budget, TBR relies heavily on earned marketing, word of mouth, and social media to promote the productions.

Social Media

Before May 2015, Theatre Baton Rouge had a limited online presence. The company has a website that is updated regularly, and biweekly e-blasts are sent to 12,000 people, but other social media outlets are not being used to their greatest potential. In May, TBR implemented a new social media plan that included a calendar for specific daily posts, online-only ticket exclusives, and contests. Since this time, all social media platforms have seen an increase in traffic, likes, reposts and shares. TBR's marketing relies deeply on social media.

Along with social media, there is a huge opportunity with the company's website. The current website is completely void of organizational branding. TBR uses red, black and gold in the logo as those are the colors associated with the company. There is a rainbow of colors on the website. The designer has chosen a harsh font, and uses multiple scrolls bars across the screen. Rather than links to individual information, everything is listed on the homepage. This causes anyone visiting the TBR site to scroll through multiple pages of information to find anything. With a more branded, concise website, potential TBR patrons can easily find the information they seek. Each show should have it's own page, with information easily readable. Making a more accessible website will be a step forward in developing a more cohesive marketing plan for Theatre Baton Rouge.



Figure 5 TBR Website Homepage September 1, 2015

Though progress has been made, there are still opportunities for TBR to increase their social media presence. Currently, the posts are sent to all three major platforms: Facebook, Instagram and Twitter. Activity on these have steadily increased since taking over in May 2015, with followers growing daily. Using show specific hashtags allow cast members to share their thoughts and create trends. Recent hashtags include #TamingTBR for the YAP production of *Taming of the Shrew* and #TimeWarpTuesdays to focus on *The Rocky Horror Show*.

There is currently a trend in professional theatre to use video blogs (vlogs). TBR took advantage of this with 2015's *Spamalot*, releasing bi-weekly vlogs about the production process.²⁷ These are some of the most liked and shared posts currently on TBR's Facebook. By continuing in this pattern and finding a gimmick for each production, TBR will be able to sustain an active and prominent social media presence.

By targeting the most effective posts, TBR can pinpoint where their social media marketing efforts should focus and use it as a way to drive single ticket sales. The opportunity also arises for more diversity in posting. As it stands, most topics are cross-posted on all three platforms. As TBR's social media continues to grow, it will be more beneficial to the company to vary what is posted on each specific platform. Social media is the perfect opportunity for Theatre Baton Rouge to grow its audience, with no monetary cost to the organization.

²⁷ "BRLTorg". YouTube.com. 4 October 2015.
<https://www.youtube.com/channel/UCCnXuLsh6JMzlk1WSMngepA>

Grant Writing

Without a full-time development professional on staff, the task of grant research and writing falls to the managing artistic director. Due to constraints on her schedule, there is a finite amount of time she is able to dedicate to the process of researching new sources of grant funding, so she currently relies on grants that TBR has previously been awarded. Currently, TBR depends on four grants that are re-applied for each season, although there is no guarantee that the funds will be available. There is a great opportunity to increase the organization's foundation funding by hiring a staff member that is able to dedicate the needed time to research and writing. Several board members have also begun the process of researching and bringing potential sources of grant funding to the managing artistic director's attention. This will result in increased and diversified funding, which is paramount for Theatre Baton Rouge to continue to grow.

New grant funding would allow TBR to expand the education program, create more extensive sets for productions, and potentially update the company's 60 year old playhouse. Additional grant writing would also help to diversify TBR's funding pie. As discussed earlier, less than \$35,000 of the company's income is allocated to foundation funding. By increasing the number of applications, there is a great opportunity to be awarded additional funding. Building relationships with a range of foundations also has the potential to create more relationships, increasing the grant writing opportunities.

Capital Campaign

Theatre Baton Rouge is in the planning stages of a capital campaign to cover the costs of major building renovations. Along with the need for additional space, the main building has issues with the roof. The current repair estimate is over \$100,000. The

facilities management committee is currently conducting research regarding the feasibility of adding an additional story to the main building, which would allow for extra office space and general storage.

The staff and board members were asked in August 2015 for a “wish list” of wants and needs that could potentially be addressed by a capital campaign. Once these have been complied, the facilities committee and Jenny Ballard will prioritize and develop a timeline for building updates and renovations. A capital campaign will give TBR the funding needed to turn the beloved playhouse into a modernized, multi-functional theatre for Baton Rouge.

The first item on this wish list is replacing the roof. Theatre Baton Rouge has been in their current home for over 60 years, and there is a drastic need for a new roof on the building. There are currently several leaks, one over the audience. During the summer of 2014, temporary repairs were done to keep the patrons safe, but the entire roof will eventually need to be replaced.

Other improvements include updating the theatre’s fly system, which is extremely out of date.²⁸ While the system is not yet to the point of being unsafe, as technical theatre continues to update, TBR is not in a place to maintain the standard requirements. There are also more cosmetic updates that would make the building more appealing to look at. Currently, the social room flooring is missing tiles in several places, and the lobby carpet is stained.

²⁸ A fly system, or theatrical rigging system, is a system of lines (ropes), blocks (pulleys), counterweights and related devices within a theater that enables a stage crew to quickly, quietly and safely fly (hoist) components such as curtains, lights, scenery, stage effects and, sometimes, people.

These overhauls are all high-dollar repairs and renovations, and a capital campaign would be necessary to raise the funds needed to make the requested changes. The current board is motivated to make the connections needed to launch a major gifts campaign, which would allow for TBR to announce a capital campaign. The many loyal volunteers and patrons will be excited to see some of these much needed changes. A capital campaign designated for building renovations would combat the organization's lack of space, ensuring that all activities are able to be held on site. A capital campaign also puts TBR in a position to engage new donors, as well as the potential to reconnect lapsed donors. The campaign has the potential to create opportunities, not only with the company's physical location, but with the organization as a whole.

Fundraising

Theatre Baton Rouge has an untapped opportunity in terms of fundraising. Past efforts to bring in additional income have included selling concessions and merchandise at performances, special events, and an annual costume sale. While these have been somewhat successful, a lack of planning and support have kept TBR from reaching their fundraising potential.

As with community theatres across the country, TBR relies on donations and unearned income to supplement ticket sales. TBR is able to offset some of this income with rentals of both the main stage and studio spaces, but due to their busy season, there is limited time to allow this. Concession and merchandise sales have proven to be worthwhile only during family friendly shows, which make up less than half of the productions each season. During the 2014 summer musical, *Annie*, TBR was able to purchase stuffed "Sandy" dogs wholesale, mark up the price 50%, and completely sold

out all 250 dogs. But, selling merchandise associated with a specific production also brings with it the risk of failing to sell goods purchased in advance. For example, 2014's *Mary Poppins* left TBR with 100 unsold t-shirts.

Show specific events are a wonderful opportunity for TBR to extend their fundraising. These events are generally planned in association with family friendly shows, such as “Tea with Mary Poppins” or the “Gingerbread Workshop” during *A Christmas Carol*. However, a lack of planning has diminished these events from reaching their full potential. Past events have been planned within one month of the show opening, well after tickets have gone on sale. This leaves many patrons who’ve already bought tickets in the dark about the event. With proper timing, such as announcing the event in the same press release that announces the show, the event can be marketed alongside the production, and box office staff can promote the event to patrons buying tickets.

THREATS

Lack of Reserve

One of the most significant threats to Theatre Baton Rouge is the company’s lack of a financial reserve. In *Budgeting & Financial Management for Nonprofit Organizations*, Weikart suggests: “a rule of thumb is that an organization should set aside six months of operating expenses as a reserve.”²⁹ Season budgets tend to show a minimal profit, and TBR productions have become expensive. The organization relies heavily on grants and sponsorships to fund the season because ticket sales cover only a

²⁹ Weikart, Chen & Sermier. *Budgeting and Financial Management for Nonprofit Organizations*, (Los Angeles: CQ Press, 2013), 53

small portion of the costs. This is a risky choice without a reserve due to the inconsistency of foundation giving. The organization needs a safety net in the event that a production goes over budget, season subscriptions drop, a show does not sell as well as it was budgeted, or an unforeseen catastrophe occurs and ticket sales must be refunded. By adding a financial reserve into the annual budget, the organization would be able to remain liquid and worry less about the potential for emergency situations.

Competition in Baton Rouge

There are many options for members of the Baton Rouge community to see live theatre. Playmakers, Inc. is a professional theatre dedicated to bringing live theatre to young audiences.³⁰ While TBR and Playmakers share the youth market in Baton Rouge, TBR does more than create theatre for children the Young Actors Program casts between 15-35 area youth in each of their productions. Playmakers productions will cast adults in shows that are intended for a younger audience.

Another competitor is New Venture, a predominately African-American community theatre that is dedicated to “creating a unique, challenging and bold theatrical experience that is engaging, artistically excellent and infused with diversity.”³¹ While New Venture and TBR are both community theatres, New Venture targets a much smaller audience with very specific programming. The LSU-sponsored Swine Palace “operates with a dual mission to provide . . . high quality, professional productions of classical and contemporary theatre . . . while also serving as a training ground for

³⁰ “About Us.” *Playmakers of Baton Rouge*. 9 July 2015. <http://playmakersbr.org/contact-us/>

³¹ “About Us.” *New Venture Theatre*. 9 July 2015.
<http://www.newventuretheatre.org/ABOUTUS/MISSION/>

students in Louisiana State University's M.F.A Professional Actor and Technical/Design Training Programs."³²

Theatre Baton Rouge must compete not only with local theatres, but also any of the multitude of activities that vie for Baton Rouge's time and money. The Greater Baton Rouge area is home to many museums, art galleries, dance companies, and Louisiana State University football. Every fall, Theatre Baton Rouge must face an added competition. The company tried to increase Saturday night ticket sales during *Spamalot* by offering two tickets for the price of one, yet this only sold fourteen tickets.

Limited Talent

All of talent at Theatre Baton Rouge, both on and back stage, are volunteers. They all have day jobs or are students from one of the many local universities and high schools. Because of this, TBR often faces the struggle of scheduling eight weeks of rehearsals and securing adequate crew for a three week run. Not only does the company have to fight against scheduling issues, but frequently actors must choose between auditioning for TBR or another local company. Swine Palace and LSU are TBR's greatest competition in terms of talent sharing. The programming differs between the two organizations, with Swine Palace producing more contemporary theatre while TBR typically focuses on a more classical and family friendly season.

The many options for performers in Baton Rouge are an endless threat to TBR. There is the constant fear of not securing the best talent for each production. Because TBR is a community theatre, all of the performers are unpaid volunteers. Swine Palace

³² "About." *Swine Palace*. 9 July 2015. <http://www.swinepalace.org/about/>

and Playmaker's are professional theatres, and have the funding to pay their actors. This has caused TBR to lose a quality performer to another theatre that is able to offer a paycheck.

Chapter Four: Best Practices

Best practices are the procedures considered the most effective in governing non-profits. Developed by the Independent Sector, there are 33 principles which fall into four categories and should function as a “guide for strengthening effectiveness and accountability.”³³ This section will look at the practices best suited for Theatre Baton Rouge’s marketing, governance, and fundraising.

Best Practice #1: Marketing

The norm for marketing in the community theatre world is promotion of each production on a standalone basis; however, this is not ideal. While there is a need for individual marketing specific to that production, there is a greater need for institutional marketing. Michael Kaiser states in his book *The Art of the Turnaround* that “marketing is more than brochures and advertisements” for a single idea or event.³⁴ Good marketing is reliant on the often-overlooked “institutional marketing,” which markets “the entire institutional image that gets people excited about supporting the company.”³⁵ Theatre Baton Rouge struggles to create a marketing plan that gets the community excited about the organization as a whole, from programming to special events. Raising awareness of TBR will create a larger draw within Baton Rouge and bring more people through the door.

³³ “Principles for Good Governance and Ethical Practice.” *Independent Sector*. 7 August 2015. <http://www.independentsector.org/principles>

³⁴ Kaiser, Michael M. *The Art of the Turnaround: Creating and Maintaining Healthy Arts Organizations*. (Waltham: Brandeis University Press) 2008. 8.

³⁵ *Ibid.*, 8-9.

Theatre Baton Rouge uses several methods of non-traditional marketing to bring audience members through the door. With their heavy social media presence, TBR is working to attract a younger audience with the hope of cultivating them into volunteers and subscribers. TBR's partnerships allow the organization to make connections throughout the community to reach new potential audience members. During 2015's *Next to Normal* partnership, many audience members made their first trip to TBR after hearing about the production from *Our Lady of the Lake*.

In a 2014, The Case Foundation published a survey discussion of social media best practices for non-profits.³⁶ Over half of the 500 non-profits surveyed considered their website/e-newsletter to be the most effective form of social media communication. Theatre Baton Rouge currently reaches over 17,000 valid email address with their e-blast, and adds to this number often. The survey also suggests organization develop an editorial calendar to clarify which staff member is responsible for social media posts. This is a practice TBR has followed since May of 2015, and plans to continue.

Best Practice #2: Audience Engagement

A 2011 study by the Wallace Foundation addressed audience development through turning single ticket buyers into season subscribers.³⁷ In recent years, season subscriptions throughout the nation have fallen. Using Chicago's Steppenwolf Theatre as an example, the study outlined how the theatre was able to cultivate their single ticket

³⁶ Creedon, Aine. "How Nonprofits Use Social Media to Engage with Communities" Published 13 March, 2014. Accessed 1 October, 2015. <http://nonprofitquarterly.org/2014/03/13/social-media-nonprofits-engaging-with-community/>

³⁷ Harlow, Bob. "Building Deeper Relationships." *The Wallace Foundation*. 2011. Accessed 25 August 2015. <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Deeper-Relationships.pdf>

buyers into season subscribers. TBR is striving to follow the examples outlined in the study:

- *Engage the Audience – Listen to Them:* Theatre Baton Rouge has developed a survey for the 2015-16 season as a way to gauge audience reaction and pinpoint which of their marketing tools are most effective. By hosting post-show discussions, TBR takes the time to hear what our audiences think and feel about each production.
- *Expand the Conversation:* “Audience members want to feel a deeper connection with the art itself, the producers of that art, and others in the audience.”³⁸
Theatre Baton Rouge began forming partnerships with other community organizations as a way to expand their reach. Making a connection with real life allows the audience to connect in a deeper way. As mentioned previously, TBR’s partnership with a local hospital’s mental health unit during the run of *Next to Normal*, a musical with mental disorders at the center of the plot, allowed both organizations to reach new audiences.
- *Extend the Relationship with Events:* There must be more to engage an audience outside of post-show discussions and online content. TBR plans several events each season, correlating with specific production. Currently planned for the 2015-16 season are a sign language and braille workshop during the fall run of *The Miracle Worker*.

³⁸ Harlow, Bob. “Building Deeper Relationships.” *The Wallace Foundation*. 2011. Accessed 25 August 2015.

One of Theatre Baton Rouge's greatest strengths in audience development is their education program. As stated earlier in this paper, classes feed into the Young Actors Program, and YAP feeds into main stage volunteers. Theatre Baton Rouge is working toward being able to put YAP musicals on the main stage, though they currently perform in The Studio. Not only does the education program enhance volunteers, but it creates an appreciation of live theatre in children as young as five. This is something that will grow as they grow, creating an audience of the future.

Best Practice #3: Effective Governance

Effective governance is an essential element in nonprofit management because an organization's leadership will ultimately define its success. Without proper board accountability, a non-profit will struggle with long-term sustainability. Effective governance should begin with an organization's board, as they have a major part in the way the organization is shaped. The board will develop an organization's mission, develop the annual budget, and assist with the growth of the organization. The board of a non-profit is responsible for the fiscal health of the organization. Details of the board structure should be outlined in an organization's by-laws, including the size, term limits, and frequency of meetings. There should be diversity in the board in regards to age, race, gender, and profession. Board members should be fiduciary stewards of the organization and are expected to give the organization their time, talent, and treasure without compensation. The board is also expected to oversee and review the performance of the organization's leadership as well as their own performance.

One of the greatest struggles Theatre Baton Rouge has faced in recent years is the lack of effective governance and board accountability. While the current board is working to change this fact, one good year will not overturn several years of poor board management. Current president Lance Parker and Managing Artistic Director Jenny Ballard are working to restructure the way board members are chosen to create a more diverse board and to clarify what is expected of board members. As this structure is put into place, board members who choose not to abide by the regulations will be asked to step down. In order to flourish, TBR needs a board dedicated to the enhancement of the organization with members who are ready to make the connections needed for the company to grow.

Theatre Baton Rouge is struggling to overcome a lack of follow through from board members. New leadership, in both the board and company, are working to increase board accountability and put the organization in line with non-profit best practices.

Best Practice #4: Responsible Fundraising

The principles of responsible fundraising include accuracy of fundraising materials, donor intent and acknowledgment, oversight of fundraisers and donor privacy. Theatre Baton Rouge updates their list of donors on a monthly basis, printing names in each playbill and on signage in the lobby. Larger donors are considered show sponsors and as such they are listed in playbills, thanked at each curtain speech, and have their logo printed on all marketing for that production. Theatre Baton Rouge launches its Annual Fund campaign each October. In addition, the theatre attempts to

cultivate new donors by sending the annual fund letter to all single ticket sales from the previous season.

Responsible fundraising also requires identifying the right donors for the right projects, as well as their proper cultivation. A diversification of resources and funding opportunities will allow for a healthy balance of income. Theatre Baton Rouge struggles in this area due to a lack of development department. The current goal for TBR is to hire a part-time Marketing and Development coordinator. The priority task for this position is to work with board members to identify and begin cultivating major gift donors in order to set the foundation for TBR's upcoming capital campaign.

Chapter Five: Recommendations

After examining Theatre Baton Rouge through my SWOT analysis, investigating industry best practices, and what I learned in my coursework as an Arts Administration student at UNO, I offer the following list of recommendations to help TBR continue in its quest for growth and longevity.

Staff Development

As mentioned throughout this report, Theatre Baton Rouge operates with a full-time staff of four. Currently, the most pressing need is for a full-time Marketing and Development Coordinator, the position I filled for my internship. Without someone to take over these duties, they will once again be shifted to the managing artistic director, who does not have the time to fulfill them. Finding the funding to hire this position is the top priority of the current board of governors.

Other needs include a full-time lighting designer and scenic painter. Technical Director Kenneth Mayfield is currently the only full-time technical staff member and must rely on over-hire and volunteers to complete the heavy and often tedious work required to produce the quality shows Theatre Baton Rouge creates eleven times a season. In addition to backstage necessities, TBR would be well served by the addition of a second box office associate. During the summer of 2015, UNO Arts Administration student Zoe Cueno served in this capacity, and the theatre felt the void when she returned to New Orleans.

As Theatre Baton Rouge continues to grow, the organization may choose to revisit the role of Managing Artistic Director. With the current size of the organization, there are times where

the workload becomes simply unable to be accomplished by current staff. As TBR continues to expand programming and budget, the organization would be well-served by splitting the role to create separate Managing Director and Artistic Director positions. As the company moves forward, increases ticket sales, and continues paying down its current debt, this is a potential move that can take TBR to the next level.

In order to meet the immediate staffing needs, several grants for operational funding were written during the summer of 2015. The decision for these grants will be relayed to the company by the end of the year. Along with these funding requests, several special events are planned. The income from both the grants and events has been earmarked to hire a part-time marketing and development coordinator. It will then be the responsibility of this staff member to develop an effective fund development plan that will increase Theatre Baton Rouge's income and support the growth of the organization.

Marketing

Aside from hiring a full-time marketing professional, Theatre Baton Rouge's first marketing priority should be the development of a functioning website. Currently, the website is designed and maintained by a friend of the theatre, the daughter of a long time technical director. This graphic designer works for \$150 each month, donating the rest of her time and talent. Unfortunately, she does not have a grasp of TBR's branding; the website does not have any consistency, is difficult to read, and not pleasing to look at. The designer has been given several notes, and now has a deadline; if the website cannot be corrected, TBR must reconsider their options. While this designer fits the budget, she may be doing more harm than good.

Another item TBR desires to make a priority is the development of a full marketing plan. The ideal plan should be easily updatable from season to season, with the basic ideas outlined and room for special events that would correlate with specific productions. This is a task that I began during my internship, with the goal of cultivating additional contacts to extend media reach. However, a marketing plan will not reach full potential without a marketing staff member to oversee the implementation.

Social media stands out as the ideal way for TBR to extend its publicity reach. In order to maximize the potential, the company should maintain the currently level of activity. Using the internet as free publicity is the most effective way for Theatre Baton Rouge to advertise productions with a limited budget.

Audience Development

Theatre Baton Rouge is taking steps in the right direction to cultivate and develop a broader audience. Theatre Communications Group published a 2010 paper entitled “The Audience as Art”, which discussed cultivating the audiences of tomorrow. A quote from Meena Natarajan, Pangea World Theater’s executive director, stuck with me throughout my research: “For us, it’s not about getting butts in seats, but really touching hearts.”³⁹ Working in theatre management since college, the term “butts in seats” was something I’ve often heard, though I always believed theatre has the ability for a greater impact on an audience.

³⁹ Soto, Suzanne. *American Theatre*. January 2005.
https://www.tcg.org/pdfs/grants/at_web0105_newgen.pdf. Web. Accessed 27 August 2015.

TBR's education and internship programs are stepping stones to audience cultivation. By teaching kids as young as five how to be a participant, TBR is also teaching them how to be an audience. Interns are trained to work backstage as crew members. Many camp participants have become members of the Young Actors Program (YAP). As the young actors grow out of the YAP, many choose to audition or work on the crew for Main Stage productions. Parents of YAP members have become season ticket holders, audition for productions, and even develop into board members.

Since the beginning of the YAP program, there has been a struggle within the organization for adequate backing. It is only since Jenny Ballard took office as Managing Artistic Director that YAP has begun to see their fair share of marketing. Yet there is still a need for technical support. For both of the YAP productions each season, they must rely on parent volunteers for costume and set design. There is simply not enough time for TBR's technical staff to assist. With the education program bringing in \$60,000 each season, TBR must find a way to give the program the funding needed to hire designers in order to produce same caliber of work that is demonstrated on the Main Stage.

Theatre Baton Rouge also realizes the need of targeted marketing for each production. While there is always a core group of theatre fans, different shows will attract different audiences. Productions like *Annie* brings in families with young daughters, whereas *Spring Awakening* audiences were filled with students. The task is finding a way to also get the *Spring Awakening* audience to want to see *Annie*. When TBR hires a dedicated marketing professional, they will be able to explore the hook necessary to exceptionally market each specific productions to the right audience.

Fund Development

In addition to hiring a full-time development staff member, there are several recommendations to assist Theatre Baton Rouge with fund development. Simone Joyaux explains: “The most effective fund development is carefully integrated into the full system and operations of an organization. Whether you are conducting a capital campaign, annual giving, or some other fund development, the process is, essentially, the same.”⁴⁰ For any level of fund development, there must be a process. This is where Theatre Baton Rouge has lapsed in their efforts. A fund development plan should focus on a capital campaign, sponsorships, special events, and foundation support reaching new, previous, and lapsed donors.

The leadership must first determine the organization’s specific goals, outside of “more money”. In order to successfully raise funds, special projects must first be identified. While TBR plans to begin a capital campaign, the company must first isolate the desired outcome of that campaign, such as updating the fly system, lobby renovations, and the addition of office space. After determining specific necessities, TBR will be able to set attainable goals. The campaign will have to begin by securing 50% of the final goal through major gifts, before reaching out to community members.

Theatre Baton Rouge should also begin the search for new corporate sponsors. With thirty board members, there are likely to be many contacts within Baton Rouge’s most

⁴⁰ Joyaux, Simone P. “Creating an Effective Fund Development Plan.” <http://www.simonejoyaux.com/downloads/CreatingEffectiveFundDevelopmentProgram.pdf>. Accessed 1 October 2015.

prolific private companies. By extending the reach outside of the company's previous sponsors, they will open themselves to multiple new sources of funding. Though current sponsors have been consistent in past seasons, there is never a guarantee these sponsorships will be available in future seasons.

Theatre Baton Rouge has operated for several years with several small fundraisers throughout the season, when the more immediate requirement is fund development. While fundraisers may bring in cash at the moment, they do not assist the organization in long-term revenue expansion. Theatre Baton Rouge must also diversify its foundation funding. Currently, the company relies on being re-granted from the same four grants each year. By expanding funding requests to new sources, TBR will have the opportunity to form new relationships with these foundations.

One of the greatest opportunities for Theatre Baton Rouge in fund development is the company's donors. Each season, TBR sends an annual fund request to over 15,000 people. For the 2015-16 season, the company expects only \$62,000 in annual fund donations. As part of TBR's fund development plan, there must be cultivation of donors. There is a wealth of unreached potential in the company's mailing list, but there is much work needed to turn ticket holders into donors. At the 2015 Strategic Planning meeting, the board decided to begin reaching out to lapsed donors, both as a way to bring these donors back and to find out where the company lost them.

With proper donor cultivation, foundation research, and marketing to increase ticket sales, TBR has the opportunity to focus on fund development instead of fundraising.

Conclusion

Theatre Baton Rouge has consistently grown during its 70 seasons and has come a long way from Building 326 at Harding Field on the outskirts of Baton Rouge. However, this does not mean there is not room for continued growth. TBR has the potential to become the prominent theatre venue in the city, due in large part to an incredibly loyal audience, talented volunteers, and skilled leadership. In order to continue its upward trajectory, the company must secure a staff that will allow the organization to forge ahead and continue setting the standard for community theatre in Louisiana.

As demonstrated via SWOT analysis and considering industry best practices, TBR currently lacks sufficient staff needed to allow for sustainable growth. Additional staff would alleviate many of the organization's weaknesses, yet with the greatest weakness being a lack of diversified funding, this is a difficult task to achieve. Current staff and board members all realize how great this need is, and are working to find additional sources of income, both earned and unearned.

It is my hope and intent to earn a position on staff at Theatre Baton Rouge. In my time as a camper, volunteer, and intern I have seen firsthand the quality of work produced by a community theatre, the dedication of the volunteers, and recognize the potential that remains for growth.

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Appendix A: Board Contact List 2015-16

Name	Board Position	Employer	Term
Bowman, Terry*	Play Selection, Chair	-	1st Term 08/11-08/14
	Executive Committee	Training Manager/Starmount Life	2nd Term 08/14-08/17
Nikki Boyle	Young Artist Prog. Liaison	-	1st Term 08/13-08/16
	Merchandising Committee		
	Volunteer Committee		
	Board Development		
	Beaux Arts Ball		
Clough, Melissa		-	1st Term 08/15-08/18
		Louisiana Legislative	
		Human Resources	
Coast, Kristy	Fundraiser		1st Term 8/12 - 08/15
	Play Selection	Education -- LA State Arts & Science Museum	
Coates, Aron	Beaux Arts Ball	-	1st Term 8/14-8/17
		RN/Associates in Plastic Surgery	
Craig, Susannah Fowler*	VP Production	-	1st Term 08/11-08/14
	Executive Committee	Associate Professor of Science/Mathematics Education	2nd Term 08/14-08/17
		Science/Mathematics Education-Southern	
Feduccia, Jennifer	Marketing Committee	-	1st Term 08/15-08/18
	Financial Development, Chair		
Graham, Lynn Cox		-	1st Term 08/15-08/18
J. Alan Harrell		Attorney, Phelps Dunbar	1st Term 08/15-08/18
Hauschild, Kurt	Facilities Maintenance Comm.	-	1st Term 06/15-06/18
	Chair		

Johnson, Jeff	Marketing Committee	Production Manager - Classic Hits 103.3	1st Term 08/15-08/18
	Financial Development, Chair		
Johnson, Jennifer	Play Selection	Attorney	1st Term 09/06 - 09/09
	Beaux Arts Ball		2nd Term 09/09 - 09/12
			3rd Term 08/12 - 08/15
Katchmer, Mike	Volunteer Development, Chair	Instructor/LSU	1st Term 08/12 - 08/15
	Executive Committee		2nd Term 8/15 - 8/18
Kilpatrick, Kerry		Retired - Asst. Attorney General Dept. of Justice	1st Term 08/15-08/18
Lambert, Amy	Board Development	Attorney, Taylor Porter	1st Term 08/14-08/17
Lavergne, Carmen*	Financial Development, Chair	Attorney, Butler Snow	1st Term 09/08 - 09/11
	Executive Committee		2nd Term 08/11-08/14
			3rd Term 08/14-08/17
Miyagi, Barrye*	Board Development, Chair	Attorney, Kean Miller	1st Term 09/09-09/12
	Executive Committee		2nd Term 08/12-08/15
	Beaux Arts Ball		3rd Term 8/15 - 8/18
Moore, Julia George	Marketing Committee		1st Term 08/15-08-18
	Financial Development		
Nolan, Albert	Fundraiser	Designer, Nolan Kimble	1st Term 09/09-09/12
	Beaux Arts Ball		2nd Term 08/12-08/15
			3td Term 8/15 - 8/18
Parker, Lance*	President	Plant Manager, Dow Chemical	1st Term 08/13-08/16
	Executive Committee		
	Finance Committee		
Patrick, Lis	Beaux Arts Ball	Essential FCU, Public Mkt Coordinator	1st term 08/13-08/16
Regner, Lauren	Beaux Arts Ball, Chair	Event Director/LSU Alumni Assc. The Cook	1st Term 08/14-08/17
	Executive Committee	Hotel and Conference Center	
	Fundraising Committee		
Richard, Linda	Chair, Awards Committee	inhalation therapist	2nd term 09/07-09/10
			3rd Term 09/10-09/13
Roberts, Richard	Finance Committee	CPA, Postlethwaite & Netterville, CPA	1st Term 08/14-08/17

Shreve, Paula*	Secretary, Exec. Committee	Bernhard Energy, LLC	1st term 08/13-08/16
	Beaux Arts Ball	Executive Assistant/Paralegal	
	Volunteer Committee		
Spann, Bill		HR Consulting Div., Postlethwaite & Netterville, Associate Director	1st term 08/15-08/18
Toups, Stephen		Sr. VP/Turner Industries Group, LLC	1st term 09/10-09/13
		Turner Industries	2nd Term 08/13-08/16
Tuttle, Alan	Treasurer, Exec. Committee	Accountant, Community Coffee Company	1st Term 08/14-08/17
	Finance Committee		
Wilson, Laurie Cothorn	Play Selection	Project Manager/ ISS	1st Term 08/14-08/17
	Beaux Arts Ball		
Woolworth, Erin	Strategic Planning	Social Worker/ Magellan	2nd term 09/08-09/11
			3rd term 08/11-08/14*
			4th Term 08/14-08/17
Zielinski, Rhonda	VP Marketing	Retired	1st Term 08/14-08/17
	Executive Committee		

Appendix B – Audience Survey

Welcome, and thank you for coming to see the Theatre Baton Rouge's production of
Next to Normal!

Theatre Baton Rouge is celebrating its 70th Season, and we want to find out how our growth has touched the community. If you choose to include your email below, you will be entered into a drawing for two tickets to this season's blockbuster musical *Spamalot* at Theatre Baton Rouge. Thank you!

Name: _____

1. Do you have a friend or family member in this production?

Friend

Family Member

No

2. What type of ticket do you have?

Non-Subscriber

Subscriber

Student

Group

3. How did you hear about this production?

The Advocate

Facebook

Instagram

Twitter

225 Magazine

Country Roads

Dig Magazine

InRegister

Classic Hits 103.3

Talk 107.3

Poster

Friend

Other _____

Include your email address if you'd like to be entered into a drawing for *Spamalot*. We will email you at this address if you win.

Would you like to receive the TBR newsletter via email? We will only retain this email if you reply yes.

Yes

No

I already do!

THANK YOU! ENJOY THE SHOW!

Appendix C: 2015-16 Budget

	<u>Aug 15-July 16</u>
Income	
4206 · Concessions	26,000.00
4209 · Door Sales-Single Tix	193,000.00
4212 · Handling - Allocated	21,000.00
4215 · Misc. Income	3,000.00
4216 · Other Income	
4217 · Playbill Advertising	1,500.00
4218 · Rental Income - Costumes	1,500.00
4219 · Rental Income - Facilities & Pr	3,500.00
4220 · Subscriptions - Allocated	
4225 · CAPITAL SERIES	
4226 · CAP SERIES - FULL SUB	127,420.00
4227 · CAP SERIES - First Five	18,650.00
4228 · CAP SERIES - Family Fun	2,470.00
4225 · CAPITAL SERIES - Other	<u>4,500.00</u>
Total 4225 · CAPITAL SERIES	153,040.00
4229 · CITY SERIES	5,200.00
4220 · Subscriptions - Allocated - Other	<u>0.00</u>
Total 4220 · Subscriptions - Allocated	158,240.00
4221 · Uncategorized Income	
4240 · EDUCATION	
4241 · Classes	15,000.00
4242 · Summer Camps	25,000.00
4243 · Young Actors Program	23,000.00
4240 · EDUCATION - Other	<u></u>
Total 4240 · EDUCATION	63,000.00
4250 · Unearned Income	
4251 · Annual Fund/Ind. Sponsor.	62,000.00
4252 · Benefit Performances	37,000.00
4253 · Gala/Silent Auction	0.00
4258 · Corp Spon - Allocated	66,000.00
4260 · Gifts and Memorials	300.00
4262 · Grants - Allocated	34,000.00
4264 · Interest Income	0.00
4250 · Unearned Income - Other	<u>1,000.00</u>
Total 4250 · Unearned Income	200,300.00
4201 · Support and Revenues - Other	<u>0.00</u>
Total 4201 · Support and Revenues	<u>671,040.00</u>
Total Income	<u>671,040.00</u>

671,040.00

Expense

6000 - ADVERTISING AND PRINTING

6005 - ADVERTISING

6006 - Fund Raising Ads 0.00

6008 - Billboards 2,350.00

6009 - Advertising Commissions

6010 - Production Ads 8,150.00

6011 - Season Ads 6,000.00

6005 - ADVERTISING - Other

Total 6005 - ADVERTISING 16,500.00

6013 - PRINTING

6015 - Envelopes

6016 - Playbills 20,000.00

6017 - Print & Reprod (Copy & Prod) 9,500.00

6013 - PRINTING - Other

Total 6013 - PRINTING 29,500.00

6019 - Production & Graphics Artist 5,800.00

6021 - Radio Ads 0.00

Total 6000 - ADVERTISING AND PRINTING 51,800.00

6200 - BACKSTAGE - CONTRACT

Sound Designer 2,100.00

6201 - Overhire/Charge 16,320.00

6202 - Choreographer 4,700.00

6203 - Conductor, Music Director 5,500.00

6204 - Costumer 0.00

6205 - Costume Shop Mgr. 0.00

6206 - Director 8,000.00

6207 - Hair/Makeup Designer 750.00

6208 - Hearing Impared Signer 875.00

6211 - Stage Manager 1,600.00

6212 - Lighting Design 14,500.00

6213 - Orchestra

6214 - Pianist 6,000.00

6213 - Orchestra - Other 33,000.00

Total 6213 - Orchestra 39,000.00

6215 - Sound Technician 0.00

6216 - Travel/Per Diem 1,000.00

6217 - Photography 0.00

Total 6200 - BACKSTAGE - CONTRACT 94,345.00

6300 - BACKSTAGE CONSTRUCTION

6301 - Equipment Purchased/Special FX 11,250.00

6302 - Food & Refreshment 0.00

6303 · Lighting	7,050.00
6304 · Props	2,700.00
6305 · Sets	13,100.00
6306 · Sound	4,150.00
6307 · Supplies	4,000.00
6308 · Tools/Equipment Maint.	750.00
Total 6300 · BACKSTAGE CONSTRUCTION	43,000.00
6500 · BUILDING EXPENSES	
6503 · HVAC	6,500.00
6504 · Janitor Services	
6505 · Janitorial Supplies/Bld Maint	10,992.36
6506 · Parking Lot	2,000.00
6507 · Renovations & Repair Structural	800.00
6508 · Security Monitoring	750.00
6509 · Sprinkler System	1,900.00
6510 · Utilities	35,000.00
Total 6500 · BUILDING EXPENSES	57,942.36
6600 · OTHER EXPENSES & REVENUES	
6607 · Debt Reduction	5,000.00
6612 · Interest Expense	4,841.27
6613 · Investment Expense	92.68
6616 · Reimb A W Expense	
6617 · Uncategorized - Other	
6618 · Uncategorized Expenses	8,968.34
6620 · Education Expenses	
6622 · Classes	8,000.00
6626 · Young Actors Exp.	9,600.00
6620 · Education Expenses - Other	6,000.00
Total 6620 · Education Expenses	23,600.00
6630 · Rental Expense	
6632 · Rental Expenses	1,000.00
6630 · Rental Expense - Other	
Total 6630 · Rental Expense	1,000.00
6600 · OTHER EXPENSES & REVENUES - Other	
Total 6600 · OTHER EXPENSES & REVENUES	43,502.29
66900 · Reconciliation Discrepancies	
6800 · PRODUCTION COSTS	
6801 · BACKSTAGE - COSTUMES	
6803 · Costume Equip. Maint./Supplies	1,000.00
6804 · Costume Material	10,200.00
6805 · Hair/Makeup	1,750.00
6806 · Rentals	3,000.00
Total 6801 · BACKSTAGE - COSTUMES	15,950.00
6807 · Script - Royalty	42,590.00
Total 6800 · PRODUCTION COSTS	58,540.00

7000 - SALARIES	
Total 7000 - SALARIES	226,695.84
8000 - ADMINISTRATIVE EXPENSES	
8005 - Audit	6,225.00
8015 - Bank Charges - credit card serv	11,778.98
8020 - Bank Fees	437.91
8030 - Beaux Arts Ball	1,152.60
8035 - Benefit Expenses/GALA	800.00
8040 - Business Development	1,200.00
8050 - Coffee	41.56
8055 - Computer Lease	0.00
8060 - Concessions-Retail	5,785.97
8080 - Copier Supplies & Lease	5,213.00
8085 - Food & Beverage (Office)	0.00
8090 - Dues	0.00
8095 - Gifts and Memorials	250.00
8100 - Office Equipment Repair	0.00
8110 - Insurance - Building/D&O	26,612.05
8130 - Library	0.00
8140 - Medicine Supplies & Exp	0.00
8150 - Miscellaneous	0.00
8160 - Office Supplies (Incl.printing)	2,444.75
8170 - Postage	4,866.42
8171 - Postage/Fund Raising	1,707.24
8172 - Printing - Office	0.00
8180 - Sales Tax Expense	3,031.99
8185 - Rental Expense	0.00
8190 - Social (Opening night)	625.00
8200 - Telephone	1,978.52
8201 - Tele-cell	0.00
8202 - Ticket stock/software	0.00
8203 - Web Expenses	9,802.25
8000 - ADMINISTRATIVE EXPENSES - Other	11,120.00
Total 8000 - ADMINISTRATIVE EXPENSES	95,073.24
Total Expense	670,898.73
NET	141.27

Appendix D: Social Media Calendar

~ May 2015 ~						
◀ Apr 2015						Jun 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18 Internship Began	19	20	21 #TBT Hairspray (N2N)	22 #FFF Music Man Rehearsal	23 Master Class final weekend reminder
24 Master Class Thank You	25 #MCM Jack & Evan	26 Camp Reminder	27 #WCW Renee & Jamie	28 #TBT 1976 & 1992 Music Man	29 #FFF Tony & Tina's Wedding	30 Happy Music Man Tech!
31	Notes: Starting Numbers as of May 21 Facebook Fans: 4,556 Twitter Followers: 648 Instagram Followers: 157					

~ June 2015 ~						
◀ May 2015						Jul 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 #MCM Richard – Harold Hill	2 Music Man Article – Still tickets available	3 #WCW Cara – Marian Paroo	4 #TBT Harold & Marian side- by-sides	5 #FFF Tony & Tina's Wedding	6 Congrats on Opening!
7 Spamalot Auditions	8 #MeetTheSt affMonday Jenny	9 Music Man Review	10 Music Man Video	11 #TBT Camp Staff – Mercy, Gabi & Abby's first shows at TBR	12 Play Production show pics	13
14 Music Man Picnic	15 #MeetTheSt affMonday Crystal	16 Music Man – Get tickets while you can!	17 Musical Theatre Camp – still spots open	18 #TBT – Camp Staff Caty, Gabi & Syd	19 #FFF Green Room Renovations	20
21 Happy Father's Day	22 #MeetTheSt affMonday Jack	23 Ms. Carole Obit and service information	24 Audition Notice – Miracle Worker & Taming of the Shrew	25 #TBT Jason's first show	26 Breakfast w/ 2une-In Kiddie Camp performance s	27
28	29 #MeetTheSt affMonday Kenneth	30	Notes: Numbers as of June 29, 2015 Facebook: 4,690 Twitter: 667 Instagram: 219			

~ July 2015 ~						
◀ Jun 2015						Aug 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 ABE Fundraiser next week	2 #TBT Gabi & Mel in OUAM	3 #FFF Season Subscription s in the mail – not too late to get yours!	4
5	6 #MeetTheStaffMonday Haley & Carole	7	8	9 #TBT – Camp Staff Anthony	10 Camp Production Photo	11 Adult Camp Photo
12	13 #MeetTheStaffMonday Caty & Zoe	14	15	16 #TBT Old Beaux Arts	17 #FFF Mace & Jacon – Next to Normal	18
19	20 #MeetTheCastMonday Jason & Marion	21	22	23 #TBT Camp Staff – Dana	24 Camp Production Photo	25 Beaux Arts Awards
26	27 #MeetTheCastMonday Emily & Jacob	28 Beaux Arts Winners	29 Beaux Arts Winners	30	31 #FFF Next to Normal	Notes: 7/20 - July Numbers FB: 4,768 TW: 682 IG: 273

~ August 2015 ~						
◀ Jul 2015						Sep 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2 Ticket Envelopes	3 #MeetTheCastMonday Trey & Enrico	4 Taming Tuesday #TamingTB R	5 Advocate Article – N2N	6 Broadway World Review #TBT Rehearsal Pics Album on FB	7 Next to Normal Opening Night	8
9 N2N Talk Back	10 #MCM Spamalot Ensemble	11 Taming Tuesday #TamingTB R	12 WCW – N2N Crew Ladies & Kick Ass Stage Manager ☺	13 Repost: Intern's Last Day with Kenneth	14 #FFF 225 Mag's Green Room article	15 Marion Portriat Spam Vlog #1
16 Downstage Productions Visit	17 #MCM – John Michael Moore – Spamalot AD	18 Taming Tuesday #TamingTB R	19 #WCW Laker Girls	20 #TBT Camelot? No, Spamalot!	21 Stupid Kids Opening (Studio Rental)	22 Staff Training: AED/CPR
23 Spam Vlog #2	24 #MCM – Spamalot Men – Veterans of TBR	25 Taming Tuesday #TamingTB R	26 Fall Class registration reminder	27 #TBT ACC (Hint at audition announceme nt)	28 #FFF #ACC2015 Audition Announcem ent	29 Miracle Worker Auditions #TBRMiracle
30 More #TBRMiracle Auditions	31 #MCM – Spamalot's Tall Order! Lance & Tyler Link to 225 Green Room article.	Notes: August 31, 2015 Facebook: 4,937 Instagram: 325 Twitter: 719				

Appendix E: Media Calendar

The Music Man – Summer 2015

Date	What	Where	Who	Details
5/19	Advocate Interview	TBR	Jack, Evan, Richard, Cara, JJ, Mary Pittman, Carolyn, Lorelei, Paula, Marlo	Davis – photos @ 5:15 Robin Miller interview @ 5:30
5/20	Shelfies & Marion the Librarian's summer reads	TBR Social Media	MM Cast & Crew – send to CS to post	Tag Library so they can repost
5/26	Billboards		Lamar	Will run through closing weekend
6/4	NOLA.com article	Nola.Com		Repost on FB
6/6	MM Teaser Video	FB	Sophie Crane	
6/9	Review	Advocate	George Morris	Repost
6/10	107.3 Talk FM	La Divinia	Jack Lampert	8:50 AM arrival
6/12	Nola.com Review	Nola.Com	Phillip Mann	Repost
6/18	BR Symphony does B'way	Manship	Jack, Enrico, Cara	Arrive 4:50 Perform 5:20-5:40 Hand out TBR swag
6/26	Breakfast with 2une-In	TBR	Kylie Dixion Jack & JB MM Cast N2N Cast Spamalot Cast YAP	Preview of 70 th Season & Education Program

Next to Normal – August 2015

Date	What	Where	Who	Details
6/26	Breakfast with 2une-In	TBR	Kylie Dixon Jack & JB MM Cast N2N Cast Spamalot Cast YAP	Preview of 70 th Season & Education Program
7/5	Press release		CS	
7/13	103.3 Promo starts	Radio	Jeff Johnson	Runs til closing weekend
7/18	DIG Interview	Print	Mace	Call Tara Bennett
7/27	Billboard	Jefferson & Bluebonnet	Lamar	Runs til close
7/22	Talk 107.3	La Divina	Mace & Marion	6:45 am arrival
7/22	Advocate Interview	Phone	Mace	Call Robin Miller
7/26	Advocate Interview & Photos	TBR	Cast & Haley	Photos @ 5:30 Robin Miller – 5:45
7/31	103.3 Interview	Station	Mace & Haley	3:30 pm – one live, one recorded for opening night
8/6	WAFB	Station	Mace & JB	6:50 arrival 7:00 on air
8/7	Nola.com Review	Nola.com	Phillip Mann	Repost
8/7	Broadway World Review	BWW.com	Tara Bennett	Repost!
8/13	103.3	Station	Marion	3:30 arrival
8/24	Arts Council Radio	Station	Marion & Dr. Z	10 AM record

Vita

Caty Steward is a Baton Rouge native, and earned her B.A. in theatre management from Louisiana Tech University in 2007. After working as a professional stage manager for several years, Caty enrolled in the Arts Administration program at University of New Orleans, earning her Masters in 2015.